



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

Transcribed by
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NIRVANA

NEVERMIND



NIRVANA

NEVERMIND

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Smells Like Teen Spirit

By Kurt Cobain, Chris Novoselic and David Grohl

Intro

Moderate Rock ♩ = 114

System 1: F#sus4 B♭ A♭sus4 D♭

Gr. 1
mf w/slight reverb

System 2: F5sus4 B♭ A♭sus4 D♭

(Drums enter) Enter Gr. 2 (doubling Gr. 1)

System 3: F#sus4 B♭ A♭sus4 D♭

Gr. 1 & 2 Rhy. Fig. 1

System 4: F5sus4 B♭ A♭sus4 D♭

(end Rhy. Fig. 1)

N.C. (F5) (B \flat 5) (A \flat 5) (D \flat 5) (F5) (B \flat 5) (A \flat 5) (D \flat 5)

Riff A (Gtr. 2 tacet)

Gtr. 1

(end Riff A)

let ring -----
w/slight reverb (dist. out)

Verses

N.C. (F5) (B \flat 5) (A \flat 5) (D \flat 5)

On Verses 1 & 2 only - w/Riff A (w/repeats)

On D.S.S. only - w/Fill 1 (end of Solo)

mp 1. Load up _____ on guns _____ and bring _____ your friends. _____
2. I'm worse _____ at what _____ I _____ do best, _____
3. And I _____ for - get _____ just why _____ I taste. _____

(F5) (B \flat 5) (A \flat 5) (D \flat 5)

_____ It's fun _____ to lose _____ and to _____ pre - tend. _____
_____ and for _____ this gift _____ I _____ feel blessed. _____
_____ Oh yeah, _____ I guess _____ it makes _____ me smile. _____

(F5) (B \flat 5) (A \flat 5) (D \flat 5)

_____ She's o - ver - bored _____ and self - as - sured. _____
_____ Our lit - tle group has _____ al - ways been _____
_____ I found _____ it hard, _____ it was hard _____ to find. _____

(F5) (B \flat 5) (A \flat 5) (D \flat 5)

_____ Oh no, _____ I know _____ a dirt - y word. _____
_____ and al - ways will _____ un - til _____ the end. _____
_____ Oh well, _____ what - ev - ver, nev - er mind. _____

Pre-chorus

F5 Bb5 Ab5 Db5 F5 Bb5 Ab5 Db5

Hel- lo, hel - lo, hel - lo, how low? Hel - lo, hel - lo, hel - lo, how lo

f let ring

mf

F5 Bb5 Ab5 Db5 F5 Bb5 Ab5 Db5

Hel- lo, hel-lo, hel-lo, how low? Hel-lo, hel- lo, hel- lo. With the li

f let ring

mf

Chorus

Fsus4 w/Rhy. Fig. 1 B \flat A \flat sus4 D \flat

out it's less dang - 'rous. Here we are

Fsus4 B \flat A \flat sus4 D

now, en - ter - tain us. I feel stu -

Fsus4 B \flat A \flat sus4 D \flat

- pid and con - ta - gious. Here we are

Fsus4 B \flat A \flat sus4 D

now, en - ter - tain us. A mul - la -

Fsus4 B \flat A \flat sus4 D \flat To Coda \diamond

- to, an al - bi - no, a mos - qui -

Fsus4 B \flat A \flat sus4 D \flat

- to, my li - bi - do. Yay,

Bridge F5 E5 F5 G♭5 N.C. F5 E5 F5 B♭5 A♭5

yay,

1/2

F5 E5 F5 G♭5 N.C. F5 E5 F5 B♭5 A♭5 G5

yay.

full

Solo F#sus4 B♭ A♭5sus4 D F#sus4 B♭ A♭5sus4 D♭

Gr. 3 w/Rhy. Fig. 1 (sim.)

w/Flanger & Distortion

full

full

* On repeat only

F#sus4 B♭ A♭5sus4 D F#sus4 B♭ A♭5sus4 D♭

cont. Rhy. Fig. 1 (sim)

* On repeat only

(Gtrs. 1 & 2) **F5**

Fill 1

* fdbk. (C)

* Fdbk. barely audible for 4 bars
fdbk. pitch: C

(F5)

Gtr. 3

fdbk.

D.S. al Coda

Coda **Fsus4** **Bb** **A5sus4** **Db** **Fsus4** **Bb**

w/Rhy. Fig. 1 - last 2 bars only (sim.) w/Rhy. Fig. 1 (sim.)

- to, my li - bi - do, a de - ni - al, a de - ni -

A5sus4 **Bb** **F5sus4** **Bb** **A5sus4** **Db**

al, a de - ni - al, a de - ni - al, a de - ni -

Freely **F5**

al!

Gtrs. 1 & 2

fdbk.

Fade out

fdbk. pitches: C Ab

In Bloom

By Kurt Cobain

Intro

Moderately Slow Rock ♩ = 78

(B \flat Dorian) B \flat 5
Rhy. Fig. 1

G5

F5

A \flat 5

f w/distortion

T
A
B

B \flat 5

G5

F5

A \flat 5

(end Rhy. Fig. 1)

B \flat 5
Rhy. Fig. 2

G \flat 5

E \flat 5

B5

A5

B \flat 5

G \flat 5

E \flat 5

B5

A5

(end Rhy. Fig. 2)

Verses

N.C. (B \flat 5)

(G \flat 5)

(E \flat 5)

(B5)

(A5)

1. Sell the kids for food.
2. We can have some more.

Rhy. Fig. 3 (Bass arr. for gtr.)

w/clean tone

(B \flat 5)

(G \flat 5)

(E \flat 5)

(B5)

(A5)

Weath - er chang - es moods.
Na - ture is a whore.

B \flat

G \flat

E \flat

B

A

Spring is here a - gain.
Bruis - es on the fruit.

B \flat G \flat E \flat B5 D5

Re - pro - duc - tive glands. _____ } He's _____
 Ten - der age _____ in bloom. _____ }

Trem. -----
f

Chorus

B \flat 5 G5 B \flat 5 G5

_____ the one _____ who likes all the pret - ty songs _____ and he

B \flat 5 G5 B \flat 5 G5

likes to sing a - long _____ and he likes to shoot his gun, _____ but he

C E \flat C E \flat

knows not what it means, _____ knows not what it means _____ and I _____ say,

B \flat 5 G5 B \flat 5 G5

He's the one who likes all the pret - ty songs and he

B \flat 5 G5 B \flat 5 G5

likes to sing a - long and he likes to shoot his gun, but he

C E \flat *To Coda* C E \flat

knows not what it means, and I say,

B \flat 5 G5 F5 A \flat 5

"Aahh."

B \flat 5 G5 F5 A \flat 5

Solo N.C. (B \flat 5) G \flat 5 E \flat 5 B5 A5
w/Rhy. Fig. 3 (sim.)

8va Harm.

Harm. full hold bend

2 grad. release

steady bend full

* Unintentional note

loco B \flat 5 G \flat 5 E \flat 5 B5 A5

full

full

full

B \flat 5 G \flat 5 E \flat 5 B5 A5

8va Harm.

Harm. full

steady bend full

full

full hold bend

* Unintentional tone

fdbk.

B \flat 5 G \flat 5 E \flat 5 B5 A5
D.S. al Coda

let ring Trem. -----

Coda

knows not what it means, __ knows not what it means, __ knows not what it means _and I __ say,

B \flat 5 G5 F5 A \flat 5 B \flat 5

"Aahh, _____
 Oo _____

Oo. " _____
 Oo _____

Come As You Are

By Kurt Cobain

Tune Down One Whole Step

① = D ② = A

③ = F ④ = C

⑤ = G ⑥ = D

Moderate Rock ♩ = 120

Introduction

N.C.

(Drums and Bass enter on repeat)

Riff A

Gtr. 1

mp w/reverb & flanger

T
A
B

0 0 1 2 5 2 5 2 2 1 0 2 0 0 2 0 1

(end Riff A)

2 5 2 5 2 2 1 0 2 0 0 2 0 1

Verse

(F♯m)

(E5)

(F♯m)

w/Riff A - 3 times (sim.)

1. Come as you are, as you were, as I want

mf

(E5)

(F♯m)

(E5)

you to be; as a friend, as a friend,

Verse

(F♯m)

(E5)

(F♯m)

as an old en - e - my. Take your time, 2. Come doused in mud,

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(E5) (F#m) (E5)

hur - ry up, _____ the choice is yours, _____ don't _____ be late. _____
 soaked in bleach, _____ as I want _____ you _____ to be; _____

(F#m) w/Riff A - 1st 3 bars only (sim.) (E5) (F#m)

Take a rest _____ as a friend _____ as an old _____
 as a trend, _____ as a friend _____ as an old _____

(E5) E Pre-chorus F#sus4 A

mem - o - ri - a, _____ mem - o - ri -
 mem - o - ri - a, _____

Rhy. Fig. 1

mf *f*

let ring ----- 4 let ring ----- 4

F#sus4 to Coda 1. A 2. A D. S. al Coda

a, _____ mem - o - ri - _____

1. (end Rhy. Fig. 1) 2.

let ring ----- 4

(A)

Chorus
Bsus4

Dadd9

The musical score for the song "And I swear that I" is presented in three staves. The top staff is the vocal melody, the middle staff is for Guitar 1 (Gtr. 1), and the bottom staff is for Guitar 2 (Gtr. 2). The key signature is one sharp (F#) and the time signature is 4/4. The vocal melody begins with the lyrics "And I swear that I". The guitar parts provide accompaniment, with Guitar 1 featuring a distorted sound effect.

Bm

Dadd9

Don't Have a Gun

don't have a gun. No, I don't

The image displays a musical score for the song "Have a Gun, Will I" by The Beatles. It includes two systems of music, each with a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "have a gun. —" are written below the first system. The score is divided into two systems, each with a guitar part and a bass part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "have a gun. —" are written below the first system. The score is divided into two systems, each with a guitar part and a bass part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The bass part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics "have a gun. —" are written below the first system.

E5

2 5 2 5 2 2 1 | 0 2 0 0 2 0 1 | 2 5 2 5 2 2 1

Solo (E5)
Gtr. 3

cont. Riff A simile
N.C. (F#m)

E5

Gtr. 1

6 2 0 0 2 0 1

6 9 11 6 6 9 11 6

(F#m) 1.2.3. E5 4. E5

Mem - o - ri -

full full

Pre - chorus F#sus4 A

mem - o - ri -

a, a,)

Rhy. Fig. 1

let ring

F#sus4 1. A 2. A

mem - o - ri -

1. (end Rhy. Fig. 1) 2.

let ring

Chorus
Bsus4

Dadd9

And I swear that I

f

f

7 9 7 5 5 5 5 5 5 5 5 5

9 9 7 7 7 7 7 7 7 7 7 7

9 9 7 7 7 7 7 7 7 7 7 7

9 9 7 7 7 7 7 7 7 7 7 7

Bm

Dadd9

don't have a gun. No, I don't

7 7 9 7 5 5 5 5 5 5 5 5

9 9 7 7 7 7 7 7 7 7 7 7

9 9 7 7 7 7 7 7 7 7 7 7

9 9 7 7 7 7 7 7 7 7 7 7

Bm Dadd9

have a gun. _

N.C. E5

Mem - o - ri -

F#5 E5 F#sus4

a, _

Breed

By Kurt Cobain

Fast Rock ♩ = 162

Introduction

Gr. 1 (studio effect) (Approx. 6 sec.)

F#5 A5 E5 F#5 A5 E5

w/heavy distortion

1/4

1/4

1/4

F#5 A5 F#5 A5 F#5 A5

(Drum roll)

(Bass enters)

F#5 F#5

Rhy. Fig. 1

1/4

1/4

1/4

1/4

(end Rhy. Fig. 1)

Verse

♩ F#5

I don't care, I don't care, I don't care, I don't care, I don't care, care if I'm old. _

full

F#

I don't mind, I don't mind, I don't mind, I don't mind, if I
Get a - way, get a - way, get a - way, get a - way, way,
I'm a - fraid, I'm a - fraid, I'm a - fraid, I'm a - fraid, of a

%%

Chorus

D5

A5

1.2. don't have a mind. _
way from your home. _

3. ghost.

E - ven if you have...

Rhy. Fig. 2

full

C5 B5 D5 A5 C5 B5

e - ven if you need... I don't mean to stare... We don't have to breed

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 simile

D5 A5 C5 B5 D5 A5

We could plant a house... We could build a tree... I don't e - ven care...

w/Rhy. Fig. 1 - 2 times (sim.)

C5 B5 F#5

We could have all three she said, _____ she said, _____ she said, _____ she said, _____

_____ she said, _____ she said, _____ she said, _____ she said, _____

To Coda ⊕

D. S. to solo

Solo w/Rhy. Fig. 1 - 4 times simile

she said, _____ said. _____

she said, _____ she said. _____

* On D. S. only

Trem. -----

* On D. S. only

First system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows a bass line with fret numbers. The system includes a tremolo section marked "Trem." and a measure with a fermata.

First system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows a bass line with fret numbers. The system includes a tremolo section marked "Trem." and a measure with a fermata.

Second system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows a bass line with fret numbers. The system includes a tremolo section marked "Trem." and a measure with a fermata.

Second system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows a bass line with fret numbers. The system includes a tremolo section marked "Trem." and a measure with a fermata.

Third system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows a bass line with fret numbers. The system includes a tremolo section marked "Trem." and a measure with a fermata.

Third system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows a bass line with fret numbers. The system includes a tremolo section marked "Trem." and a measure with a fermata.

Fourth system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows a bass line with fret numbers. The system includes a tremolo section marked "Trem." and a measure with a fermata.

Fourth system of guitar notation. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows a bass line with fret numbers. The system includes a tremolo section marked "Trem." and a measure with a fermata.

Coda section. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows a bass line with fret numbers. The system includes a tremolo section marked "Trem." and a measure with a fermata.

Coda section. The top staff shows a melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff shows a bass line with fret numbers. The system includes a tremolo section marked "Trem." and a measure with a fermata.

Lithium

By Kurt Cobain

Tune down a step:

- ① = D ② = A
③ = F ④ = C
⑤ = G ⑥ = D

Moderate Rock ♩ = 124

Introduction

Gr. 1 (E) (G♯5) C♯5 A5

w/clean tone slight P.M. slight P.M.

Verse

(E) (G♯5) C♯5 A5 C5 D5

(Drums & Bass enter)
Rhy. Fig. 1

1. 3. I'm so hap - py be-cause to - day I've found my friends.
2. I'm so hap - py be-cause to - day I shaved my head.

slight P.M. slight P.M.

B D (E) (G♯5) C♯5 A5

They're in my head. I'm so ug - ly, but that's o - kay.
 And I'm not sad. And just may - be I'm to blame

slight P.M.

C5 D5 B D5 (E) (G♯5)

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (simile)

'cause so are you. We've bro-ken our mirr'rs. Sun - day
 for all I've heard. But I'm not sure. I'm so ex -

C♯5 A5 C5 D5 B D

morn - ing is ev - 'ry day. for all I care. And I'm not scared.
 cit - ed, I can't wait to meet you there. But I don't care.

(E) (G#5) C#5 A5 C5 D5

w/Rhy. Fig. 1 - 1st 3 bars only (simile)

Light my can - dles in a daze 'cause I've found God.

I'm so horn - y, but that's o - kay. My will is good.

C5 D5 B5 D5 E5 G#5
con't w/Rhy. Fig. 2 (simile)

Hey, hey!

(end Rhy. Fig. 2)

E5 G#5 C#5 A5 C5 D5

Hey, _____ h - hey! _____

B5 D5 A5 C5 A5 C5

hey! _____ { I like you, } I'm not gon - na crack.
I like it. }

[illegible]

A5 C5 A5 C5 A5 C5

I miss you, I'm not gonna crack. I love you,

A5 C5 A5 C5
 I'm not gonna crack. I'd kill you,

1. A5 C5 2. A5 C5

I'm not gon - na crack. I'm not gon - na crack. _

D5 To Coda B5

N.C.
Gtr. 1 (Bass arr. for gtr.) D. S. al Coda

w/clean tone steady gliss.

Coda B5

Polly

By Kurt Cobain

Moderately ♩ = 122

Introduction

Em * Rhy. Fig. 1 G D C

* acoustic gtr.

Verse

w/Rhy. Fig. 1

Em G5 D C

(end Rhy. Fig. 1)


1. Pol - ly wants a
2. Pol - ly wants a
3. Pol - ly says her

D C Em G5 D C

crack - er,
crack - er,
back hurts,

I think I should get off of her first. —
may - be she would like more food.
and she's just as bored as me,

Em G D C Em G5



I think she wants some wa - ter to put out the
She asks me to un - tie her. A chase would be nice
she caught me off my guard, it a - maz - es me,

D C D C G B \flat D5

blow _____ torch. _____
for a few. _____
the will of in - stinct. _____

It is - n't me. We have some seed.


The image shows a musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, including a repeat sign. Below the staff is a guitar tablature with six lines of numbers and symbols (X, #, ~) indicating fret positions and techniques.

D C G B♭5 D C
 Let me clip your dirt - y wings. Let me take a

Rhy. Fig. 2

The musical notation for Rhythm Figure 2 is written on a treble clef staff with a key signature of one sharp (F#). The notation includes a series of eighth and sixteenth notes, some beamed together, and rests. There are also slurs and ties. Below the staff is a guitar fretboard diagram with six strings and a 12-fret scale. The diagram uses numbers 1-4 to indicate fingerings and 'X' to indicate fretted notes. The fretboard is divided into two systems of six frets each, with a double bar line between them.

G Bb5 D C G Bb5 D



ride. Don't hurt your-self. I want some help to help my - self.

(end Rhy. Fig. 2)

4 4 X 9 9 9 7 7 7 X 5 5 5 5 0 4 4 X 9 9 9 7 7 7 X 1 1 1 5

w/Rhy. Fig. 2



I've got some rope, you have been told. I pro - mise you



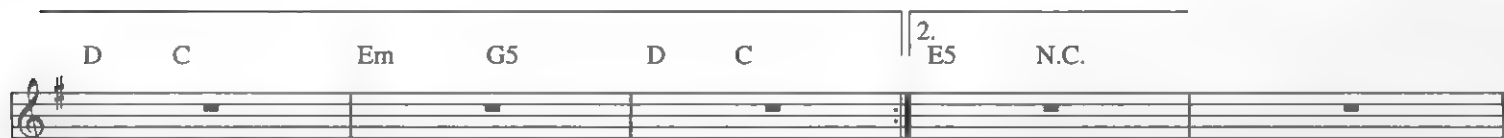
I have been true. ____ Let me take a ride. ____ Don't hurt your-self.



I want some help to help my - self. ____

To Coda

1.
w/Rhy. Fig. 1
Em G

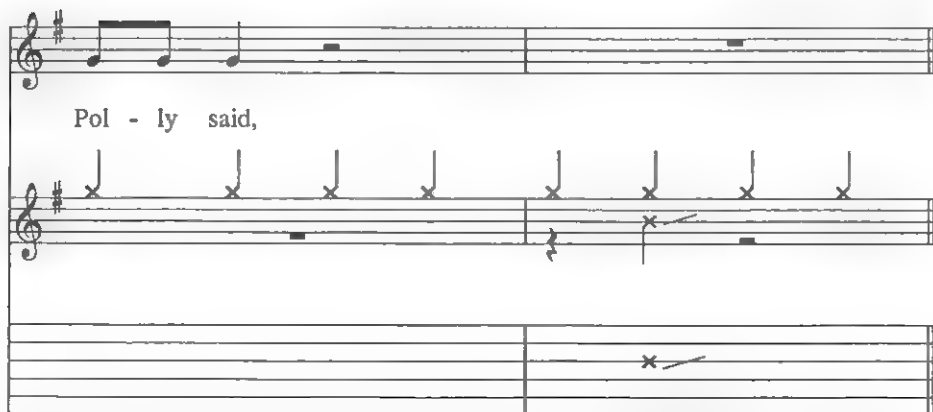


2.
E5 N.C.



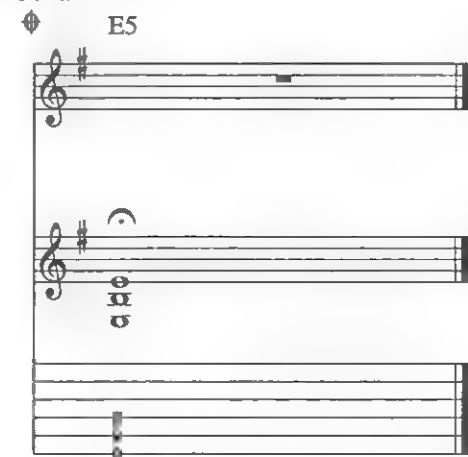
* Tap sound board

D.S. al Coda



finger scrape

Coda



Territorial Pissings

By Kurt Cobain

A Intro Fast Punk Rock (♩ = 196)

Gr. 1 *mf* (fade in) *Am*₉⁶ *A5* *w/heavy dist.*

Gr. 2 *f* * muted

* Mute lightly past 1st fret near nut with a finger of fretting hand

Gr. 1 *A5* *F* *D*

B Verse *A5* *F* *D*

1. When I was an al - i - en, _____
2. Nev - er met a wise _____ man ; _____

[illegible]

D Instrumental interlude

* Overall harmonic analysis. The bass plays lowest note of polychord

A5 F D

Got - ta find a way, a bet - ter way, I had bet - ter wait.

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Got - ta find a way, a bet - ter way, I had bet - ter wait." The guitar line is in treble clef with a key signature of one sharp. The bass line is in bass clef with fret numbers. The system is divided into four measures by vertical bar lines.

A5 F5 D5 C5 A5 A^b5 G5

Got - ta find a way, to find a way when I'm there.

The second system of the musical score. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "Got - ta find a way, to find a way when I'm there." The guitar line is in treble clef with a key signature of one sharp. The bass line is in bass clef with fret numbers. The system is divided into four measures by vertical bar lines.

A5 F5 D5 E^b5 D5 A5 A^b5 G5

Got - ta find a way, a bet - ter way, I had bet - ter wait.

The third system of the musical score. The vocal line is in treble clef with a key signature of one sharp. The lyrics are "Got - ta find a way, a bet - ter way, I had bet - ter wait." The guitar line is in treble clef with a key signature of one sharp. The bass line is in bass clef with fret numbers. The system is divided into four measures by vertical bar lines.

A5 F5 D5

Got - ta find a way, a bet - ter way, _____ scream: When I'm there. _____

7 7 7 7 7 7 10 10 10 10 10 10 10 7 7 7 7 7 7 7

5 5 5 5 5 5 8 8 8 8 8 8 8 5 5 5 5 5 7

A5 F5

_____ Got - ta find a way. a bet - ter way, _____ I had

7 5 7 7 5 7 10 10 10 10 10 10 10 10 10 10 10 10 5

7 6 7 7 5 7 8 8 8 8 8 8 8 5 5 5 5 5 8

D5 N.C. A5

bet - ter wait. _____

7 7 7 7 7 7 7 20 20 19 2 2 2

5 5 5 5 7 7 7 3 6 0 0 0 0

Drain You

By Kurt Cobain

* Tune down one whole step

(6) = D (5) = G

(4) = C (3) = F

(2) = A (1) = D

Lively Rock (♩ = 136)

A

Verse

A

C[♯]m

F[♯]5

B

1. One ba - by to an - oth - er said.

Gtr. 1
("clean") *mp*

D
A
F
C
G
D

* Written in actual pitch (lie. Standard notation and harmonic analysis)

A

C[♯]m

F[♯]5

B5

A5

C[♯]m

I'm luck - y to have met you.

I don't care what

You've taught me ev -

Gtr. 1

Gtrs. 1 & 2

Gtr. 2 (w/dist.)

f

D
A
F
C
G
D

F[♯]5

B5

A5

C[♯]m

F[♯]5

B5

you think un - less it is a - bout me.

'ry - thing with - out a poi - son ap - ple.

D
A
F
C
G
D

A5 C#m F#5 B5 A5 C#m

It is _____ now _____ my dut - y to _____ com - plete - ly drain
 The wa - ter is _____ so yel - low, I'm _____ a heal - thy stu

D
A
F
C
G
D

F#5 B5 A5 C#m F#5 B5

— you.
dent.

A tra - vel through _____ a tube _____ and end.
 In - debt - ed and _____ so grate - ful. Vac

D
A
F
C
G
D

A5 C#m F#5 B5

_____ up in _____ your in - fec - tion.
 uum out the flu - ids.

Chorus
E D

D
A
F
C
G
D

B D B

meat for you, _____ pass it _____ back and forth. _____

D
A
F
C
G
D

D B D To Coda ☺

In a _____ pass - ion - ate kiss, _____ from my _____

1.

B A5 G5 F#5

mouth to yours _____ be - cause I like you.

A5 F#5 F#5 B5 A5 C#m

2. With eyes _____ so di - lat - ed I've _____ be - come _____ your pu -

F#5

B5

F#m F#5

Gtr. 1:

P.M. throughout

2.

pil.

you, fdbk.

fdbk.

you,

you,

Gtr. 2:

fdbk.

fdbk.

pitch: C#

C#

F#m

F#5

(Gtr. 1 continues simile)

you,

you,

you.

*pp**p*

fdbk.

fdbk.

mf

*H -----,

H -----,

fdbk.

* Hammer on lightly with fretting finger in a staccato manner.

pitch: C#

C#

C

Interlude

Dm

F#5

(Gtr. 1 continues simile throughout)

Gtr. 2

Play 4 times.

*f**mf*

(w/dist. & flanger)

(dist. off)

F#5 $\frac{B\flat}{F\#5}$ $\frac{A\flat}{F\#5}$ $\frac{G}{F\#5}$ *F $\frac{G}{F\#5}$ $\frac{G\flat}{F\#5}$ *F#m7 $\frac{B\flat}{F\#5}$ F#5

p *f* (w/dist.)

D
A
F
C
G
D

F#5

Ah!

8va

grad. slide

D
A
F
C
G
D

D
Verse

8va

A5 Gtrs. 1 & 2

C#m F#5 B5

D
A
F
C
G
D

A5 C#m F#5 B5 A5 C#m

One ba - by to

D
A
F
C
G
D

F#5

B5

A5

C#m

F#5

B5

(Repeat 1st Vers

D. S. al Co

an - oth - er says I'm luck - y to have met you.

D A F C G D

Coda

B

D

mouth to yours. Slop - py

D A F C G D

B

D

B

lips to lips, You're my vit - a - mins be - cause

D A F C G D

A5

G5

F#sus4

F#5

I like you.

rit.

D A F C G D

Lounge Act

By Kurt Cobain

A Intro

Fast Rock (♩ = 156)

(Bass intro)

B Verse

* (2nd time substitute Bm for B throughout)

Bm G C A5

I don't re - gret a thing. } And I've got _
 Until it's fuck - ing gone. }

C Chorus

E A D5 G

— this friend, — you see — who makes — me feel

E A D5 G E A

and I want - ed more — than I — could steal. I'll ar - rest — my - s

D5 G *To Coda* E A D5 G

— I'll wear — a shield. I'll go out of my way — to prove — I

A G♯(5b) G5 A G♯(5b) G5

still _____ smell her on you. _____

Gtrs. 1 and 2

let ring

Coda

E A D5 G

I'll go out _____ of my way _____ to make _____ you a deal.
ever we want with - out new rules.

E A D5 G

We've made _____ a pact _____ to learn _____ from who -
We'll save what's lost and what we grew.

E A D5 G

They'll go out _____ of their way _____ to prove _____ they

A G#(5) G5 A

still _____ smell her on you, _____

G#(5) G5 A G#(5) G5

_____ I still _____ smell her

A G#(5) G5 A

on you, _____ smell her on you. _____

* grad. dive

Stay Away

By Kurt Cobain

A Fast Rock (♩ = 168)
Intro

(Drums & Bass) Gtr. 1 (w/dist.) *p* let ring --- 4 *f*

D5 B5 F5 C5 C#5

Play 4 times

B Verse
N.C.

1. Mon-key see, mon-key do. I don't know why! __ I'd rath-er be dead than cool. I don't know why! __
2. Give an inch, take a smile. I don't know why! __ Fash-ion shifts, fash-ion style. I don;t know why! __

ff full

Ev-'ry line ends in rhyme. I don't know why! __ Less is more, love is blind. I don't know why! __
Throw it out and keep it in. I don't know why! __ Have to have poi-son skin. I don't know why! __

ff full

C Chorus

D5 B5 F5 C5 C#5 D5 B5 F5 C5 C#5

Stay, _____ stay a - way! _____ Stay a - way!

The first system of the Chorus features a vocal line with the lyrics "Stay, _____ stay a - way! _____ Stay a - way!". The guitar line provides harmonic support with chords D5, B5, F5, C5, C#5, D5, B5, F5, C5, and C#5. The bass line includes fret numbers: 2 2 4 4 4, 3 3 5 5 6, 2 2 4 4 4, 3 3 5 5 6, 2 2 4 4 4, 3 3 5 5 6, 2 2 4 4 4, 3 3 5 5 6.

D5 B5 F5 C5 C#5 D5 B5 F5 C5

_____ Stay a - way! _____

The second system of the Chorus continues the vocal line with "_____ Stay a - way! _____". The guitar line uses the same sequence of chords: D5, B5, F5, C5, C#5, D5, B5, F5, C5. The bass line includes fret numbers: 2 2 4 4 4, 3 3 5 5 6, 2 2 4 4 4, 3 3 5 5 6, 2 2 4 4 4, 3 3 5 5 6, 2 2 4 4 4, 3 3 5 5 6.

D Bridge

D5 F#5

I don't know why! _____

The Bridge section begins with the vocal line "I don't know why! _____". The guitar line features chords D5 and F#5. The bass line includes fret numbers: 3 3 5 5 6, 4 4 6 6 7, 4 4 6 6 7, 4 4 6 6 7, 4 4 6 6 7, 4 4 6 6 7, 4 4 6 6 7, 4 4 6 6 7.

E Chorus

D5 B5 F5 C5 C#5 D5 B5 F5 C5 C#5

Stay, _____ stay a - way! _____ Stay a - way! _

D. S. to end

D5 B5 F5 C5 C#5 D5 B5 F5 C5

_____ Stay a - way! _____

F Chorus

N.C. D5 B5 F5 C5 C#5

Ah! _____ Stay a - way! _

(Bass & Drums)

D B5 F5 C5 C#5 D B5 F5 C5 C#5 D5

Gr. 2

Play 4 times

Stay a - way!

God is gay!

Burn the flag!

Got - ta stay!

D5

Ah!

Gr. 1 & 2

8va basso

let ring

grad. dive w/ba

8va basso

- 1/2

- 1

- 1 1/2

rit.

- 2 1/2

- 4

- 6

- 8

continue dive simile to string flab.

Play 3 times

8va basso

8 1/2

- 9 1/2

On A Plain

By Kurt Cobain

A

Intro
Freely

B(♭5)/D♯

fbdk.

Gtr. 1 (w/dist.) *mf* fbdk.

*H let ring----- H let ring----- H let ring-----

T 10 12 12 12

A 9 9 9 9

B 10 11 10 11 10 11 10 11

Pitch: D♯

* Hammer-on with fretting hand

B

Verse

Lively rock (♩ = 136)

1. I'll start this off _____ with - out an - y words. _____

2. My moth - er died _____ ev - e - ry night. _____

3. It is now time _____ to make it un - clear, _____

D G F E5 F5 E5

2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 4 1 1 0 0 1 0

I got so high _____ that I scratched till I bled. _____

It's safe to say, _____ don't quote me on that. _____

to write off lines _____ that don't make sense. _____

D G F E5 F5 E5

2 3 4 5 2 3 4 5 2 3 4 5 2 3 4 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 4 1 1 0 0 1 0

D C5 B5 A5 D G F E5 E5

I love my - self. ____ bet - ter than you. ____ I know it's wrong. ____ So, what should I do? _

The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "I love my - self. ____ bet - ter than you. ____ I know it's wrong. ____ So, what should I do? _". The piano accompaniment is in treble clef. The guitar fretboard diagram is in standard notation with six strings and fret numbers.

D G F E5 F5 E5

The fin - est day ____ that I've ev - er had ____
 The black sheep got ____ black - mailed a - gain. ____
 One more spe - cial mes - sage to go ____

The second system of the musical score. The vocal line continues with the lyrics: "The fin - est day ____ that I've ev - er had ____", "The black sheep got ____ black - mailed a - gain. ____", and "One more spe - cial mes - sage to go ____". The piano accompaniment and guitar fretboard diagram continue.

D G F E5 F5 E5

was when I learned ____ to cry on com - mand. ____
 For - got to put ____ on the zip code. ____
 and then I'm done, ____ then I can go home. ____

The third system of the musical score. The vocal line continues with the lyrics: "was when I learned ____ to cry on com - mand. ____", "For - got to put ____ on the zip code. ____", and "and then I'm done, ____ then I can go home. ____". The piano accompaniment and guitar fretboard diagram continue.

D C B5 A5 D G F E5 F5 E5

I love my - self ____ bet - ter than you. ____ I know it's wrong. ____ So, what should I do? ____

C Chorus

D5 G5 B \flat 6sus2

I'm on a plain. ____ Oo ____ I can't com-plain. _

To Coda ♯

D5 G5 B \flat 6sus2 D5 G5 1. B \flat 6sus2

I'm on a plain. ____ Oo ____

D Bridge

2. **B \flat 6sus2** **F5** **E5**

Some - where I have heard _ this be

A5 **G5** **F5**

fore in a

E5 **A5** **G5**

dream my mem - 'ry has stored.

F5 **E5**

As de - fense I'm neu - tered and

A5 G5 F5

spayed. What the

E5 A5 G5 *D.S. al Coda*

hell am I try - ing to say?

Coda Bb6sus2 D5 G5

I can't com - plain. Oo

Bb6sus2 D5 G5 Bb6sus2 ** Play 4 times and fade out*

I'm on a plain. I can't com-plain.

Oo

*Backup vocals do not fade out.

Something In The Way

By Kurt Cobain

Tuning:

⑥ = C ⑤ = G

④ = C ③ = F

② = A ① = D

Intro

Slow and Mysterious (♩ = 54)

A Verse

E5 C5 E5 C5 E5 C5

Un-der - neath _ the bridge, the

Gtr. 1
(Acoustic steel string) *mf*

D A F C G C

Note: Guitar part written in actual pitch.

E5 C5 E5 C5

tarp has sprung _ a leak. _ And the an - i - mals _ I've trapped, _ have

D A F C G C

E5 C5 E5 C5

all be - come _ my pets. _ And I'm liv - ing off _ of grass, _ and the

D A F C G C

E5 C5 E5 C5

drip-pings from the ceil - ing. But it's o - kay to eat fish, 'cause they

D A F C G C

B Chorus

To Coda ♯ E5 C5

have - n't an - y feel - ings. Some-thing in the way.

D A F C G C

E5 C5 E5 C5

Mm _____ Some-thing in the way, yeah.

w/variation

D A F C G C

E5 C5 E5 C5

Mm. _____ Some-thing in the way. _

D
A
F
C
G
C

E5 C5 E5 C5

Mm. _____ Some-thing in the way, _ yeah.

D
A
F
C
G
C

E5 C5 E5 C5 E5 C5

Mm. _____ Some-thing in the way. _ Mm. _____

D
A
F
C
G
C

E5 C5 E5 C5 E5 *D. S. al Coda*

Some-thing in the way, _ yeah. Mm. _____

D
A
F
C
G
C

Coda

E5 C5 E5 C5 E5 C5

Some-thing in the way. _ Mm. _____ Some-thing in the way, _ yeah.

D
A
F
C
G
C

1. 2. 3. 4. *Fade out*

E5 C5 E5 C5 E5 C5

Mm. _____ Mm. _____

D
A
F
C
G
C

NOTATION LEGEND

8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

TAB: 12 12 12 12 12 13 (13) 15 19 (19) (19) (19) (19)

Bend (half step) Bend Bend (whole step) Bend (whole and half steps) Bend (two whole steps) Bend and Release Prebend (string bent before picking) Compound Bend and Release (only first note plucked)

8va----- 8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

TAB: 13 13 13 13 13 7 15 15 12 0 -1 (0) 4 5 7

Compound Bend and Release (every note plucked) Slight Bend (microtone) Unison Bend Vibrato Wide Vibrato Rake Strings Vibrato Bar Dive and Return Vibrato Bar Scooping

-1/2 -1/2 -1/2 8va----- 8va----- 8va----- 8va----- 8va-----

TAB: 4 5 7 17 15 17 15 17 15 15 17 15 17 18 17 15 (9)

Vibrato Bar Dips Legato Slide Shift Slide Pull-Off Hammer-On Legato Phrasing (first note picked only) Ghost Note

P.M.----- Trem.-----

TAB: 5 5 5 5 5 5 5 5 X X X X 5 5 5 5 5 7 8 5 (7 9) 7

Staccato Phrasing Choppy Phrasing (extreme staccato) Free-Hand Muting (percussive tone) Pick-Hand Muting Tremolo Picking Trill (fast hammer-on/pull-off combination)

8va----- 8va----- 8va----- 8va----- 8va----- 8va-----

TAB: X X 12 7 7(19) 0 12 17 15 12 4 12

Pick Scrapes Open Harmonic Pinch Harmonic (with pick) (overtone of 5th generated) Harp Harmonic Tap Artificial Harmonic Tap-On Technique Bend and Tap-On Technique

Smells Like Teen Spirit

In Bloom

Come As You Are

Breed

Lithium

Polly

Territorial Pissings

Drain You

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